

NORTHERN JUNKET



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GOOD NEWS!

The ABE KANEGSON memorial record album is ready!

For those of you who enjoyed his magnificent baritone voice and lively guitar during personal appearances, here again is Abe with a richly varied program of traditional folk songs.

For those of you who missed him, this is an opportunity to hear one of the most remarkable folk-singers of all time. His sensitive attunement to the unique flavor of each song results in a directness and beauty rarely found.

BLACK IS THE COLOR OF MY TRUELOVE'S HAIR-- THE KEEPER OF THE EDDYSTONE LIGHT-- A° WANDERIN°-- WATER BOY-- HA NA°AVA BABANOT-- ROUMANIA-- BROTHER CAN YOU SPARE A DIME-- HI RO JERUM-- BIG ROCK CANDY MOUNTAIN-- JOSHUA FIT THE BATTLE OF JERICHO-- These plus eleven other songs in a fifty-minute program are in store for you.

The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the KANEGSON RECORD FUND, C/O OLD JOE CLARK, INC., 32 FAYETTE STREET, CAMBRIDGE, MASSACHUSETTS 02139. Any profits will go into a trust for Abe's two young sons. The coupon below may be used

TAKE IT OR

LEAVE IT



How long has it been since you danced to good live music? I'll wager that seventy-five percent of the club dancers in this country have never had that pleasure. What a pity! It might

be a way of keeping your group interested in dancing. Certainly nothing would be lost if every square dance club started an orchestra to play for their parties. At first perhaps they could play but for one set of dances. So what? It would be a start. And as their repertoire increased I am sure that interest in that particular club would increase in like manner.

I had the privilege of calling for a special recently at the Cambridge, Mass. YWCA, sponsored by the Taylors. Live music was the feature of the evening. Elise Nichols and Walter Lob played their fiddles and were more than ably 'seconded' by Marianne Taylor at the piano. What wonderful music they played! As the dance drew to a close they were given a thunderous ovation from the big crowd. They deserved it. The party was worth attending just to listen to such tunes as "Masai's Favorite, Cincinnati Hornpipe, Pig Town Fling and Haste To the Wedding".

Time is getting short because good fiddlers are getting to be as scarce as hen's teeth. There is little incentive for violinists to learn the old tunes. It would be interesting to learn of any clubs that are trying to keep live music from becoming a lost art as far as square dancing is concerned.

Sincerely

Ralph

AN UNEDITED REPORT



of what is going on in Square Dancing in the Northeast
corner of the U.S.A.

by PAT PENDING

We have three factions of dancing, still actively battling one another with no semblance of surrender. Each has their own interpretation of what is right and what is wrong. Each is sure that they are correct and that the other two are stinkers.

The super-traditionalists still do their own interpretations of what they think are true portraits of what their forefathers did in the old country. This includes some line dances, some quadrilles and threesomes depending on just what part of the European atlas they are attempting to resurrect from the dim past. They have no use whatsoever for any other movements, saying they are only burlesques and masquerades of what dancing really is.

Directly opposite to this group are the Rabid Westerners who strut and fret their hour on the floor (for an average of two years) and then are heard of no more. Their so-called leaders have a pretty well organized recruitment division which so far has been able to lure enough candidates for 40 lessons, plus some refresher

additional ones, into the fold. In this way they keep the ball rolling with enough torque so that not only the recognized leaders and rabble rousers seem to be getting a fair living out of it, but also some hangers-on ain't doing so badly either. When one New England caller, about a decade and a half ago, remarked casually that the type of dancing which was creeping into our recreation was Western Style simply because a few of those selling it at that time were from the Pacific Coast, he started something that sure has snow-balled. More synthetic cowboy shirts and pants - so-called riding boots and sombreros - flowing kerchiefs in all the colors of Joseph's coat, ties, etra cetra, etra cetra,



have been sold than ever were in the years before close-order drilling to music in ribald costume became popular.

A professional football player learns about 40 plays; gets his uniforms and equipment for free; gets a fine retirement guarantee; his traveling expenses paid, and collects at least \$15,00 per year. A college graduate and his spouse pay for the privilege of being taught 98 plus basics; buy their own glad rags; pay all their own expenses to and from festivals, and finally, after two-three years, bow out, tired but wiser people. They have been snubbed and bumped and mentally hauled around more times than the football player has been physically hauled around. All they have to show for it is plain discouragement.

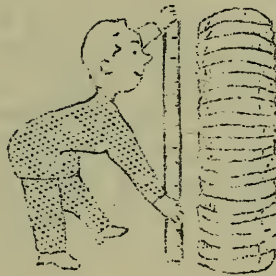
At the present time clubs are enjoying dissatisfaction with their officers and those officers policies so that real "veterans" of the art, who have had their 40 lessons, plus about 3-months of dancing, peel off from the parent club to form splinter clubs. This only tends

to two things. First, it gives the boys on the promotional staffs of the Dance Magazines ammunition to fill pages with growth in numbers of clubs. They carefully avoid mentioning lack of growth in numbers of dancers. Second, it tends to lower caller's incomes as these same splinter groups can't afford to pay top prices and seek out the bargain-rate callers which simply brings up the law of supply and demand. Any one who can read and has credit enough to buy a P.A. system on time can become what he thinks is a square dance caller. There are plenty looking for work, and as the supply of mediocre callers is over abundant, the price per evening has skidded among them. Although everything else has gone up, the Callers' fees among this 'Read 'em off the idiot sheet gang' has hit a new low.



The correspondents for all these clubs, when sending reports of progress to dance magazines and local papers, lie like hell, thus misleading many as to the progress of the operation. Only last week this writer attended a special dance put on by a nearby club. This club boasts a membership of 4-5 sets. They hired a fine solid caller who has built a reputation by excellent work; they hired the highschool gym and plastered every available spot with announcements of this event. The local newspaper gave an account of the dance the day following the party. It was written by some member of the club. They boasted that 29 sets danced. This was a lie. I counted 18 sets dancing at the height of the evening, with a fringe around the hall of say 2 more sets sitting it out at that time. Now, do some simple arithmetic. Caller \$100.00 - this man was one of the best, and gets his price. Hall \$50.00. Janitor \$10.00. Advertising at least \$25.00. Well, there's \$185.00. At a dollar a head at the door, not counting those who slid in free, the take could only be about \$165.00. That's doing business backward!

However, this mad rush still continues, with fuses lit by those selling clothes, records, caller's lessons and dancer's lessons. It continues despite efforts of cooler headed callers who reached the top several years ago and have since stayed there by excellent performance and leadership are attempting to slow down the mad rush and get the panorama back to a cooler dancing climate. They believe that this is the way not to mentally behead the dancers after a brief exposure of but two to three years. They are reaching the dancers' ears but not the callers. Too many of the neophyte callers still feel that they must get there "Fastest with the mostest". This also goes for many callers who are partially dry behind their ears. These nincompoops are digging their own graves, though the progress to outsiders seems slow it is happening.



Of course there is a fourth, and it numbers many thousands of dancers. To them, square dancing is just a pastime to be indulged in 5-6 times a year at the Grange, the Odd Fellows Ball or the Firemen's Ball, or some entertainment at some church supper. The caller is a local fellow who has called for them for umpteen years, and knows at the most, a dozen squares, plus a couple of contras, all of vintage 1920-1940, or even earlier. These folks are supremely happy with what little they do know, and have a grand time these few times a year. They will continue just this way for generations, and have little or no effect on the growth or death of Square Dancing. Just don't tell them that they really are not square dancing.

So, on to the third group. Here we have the thinking and devoted folks who are tagged by the hot-shot-

ters as fuddy duddies. Really, they are the ones who'll preserve square dancing for times to come. Mistakenly they are labeled as "those who refuse progress." Actually, they are the ones who progress the most. Here's why.

They have kept pace with the changing times but have accepted only such changes as lighter clothing which allows freer movement; they have modernized many old-time patterns into all-moving figures danced a few beats faster than in days of yore. They have found that some 30 basic movements, called in understandable English, can guide their dancers through the most complicated patterns; that 15-20 lessons are sufficient to make a square dancer, and as yet they haven't started issuing worthless "diplomas" signifying nothing. You merely take your first dozen or so lessons, then start dancing with your group, be it a club, or just a regular meeting of enthusiastic dancers. Oddly enough, once indoctrinated in this manner, and prompted through the figures by expert prompters - now called callers - they do become permanent devotees in most cases. This third group is not plagued by the situation carefully covered up by the second group - that is, the drop outs.



The hullabaloo and loud shouting indulged in by the second group far out noises what the third group is accomplishing. Sadly, the Johnny-come-latelys in the second group do a thorough job of taking the heart out of those they cause to drop out of square dancing. Thus the third group does have some trouble trying to re-activate them. They have been led to believe that the re-activators are unblessed with a contagious, incurable disease, and should be carefully avoided. However, some are re-interested and, in turn, entice some folks into

their group before the microbats get at them. Folks who began with them do investigate Western type dancing, but usually return, while those loaded with the psychology of Western first, have a faculty of deserting that group if they are ever given a small taste of pleasant mildly challenging musical dancing.

Several top-notch callers have either seen the light, or always saw the light, are now creating programs consisting of all-moving adaptations of old-time dances, with a suspicion of challenge. Like good cream, they are gradually rising to the top of the heap. They are in big demand, and thus can get top-notch prices. They merely give their programs Western flavor to please the fanatics but call patterns that are relished and cherished by all. They are doing a remarkable job of camouflaging. While being recognized as progressive Western-type callers they are actually progressive Traditional callers. Sadly, the new boys who call off the Idiot sheets, aren't well enough versed, or aren't smart enough to see what these leaders are accomplishing. And so they remain rank and file callers at bargain prices, which barely pays their transportation, wear and tear on records, and the monthly payments on their P.A. statems.

To wind this all up. If the Hot Shotters would only stop lying to themselves, and others, about the great success they are having, and would open their eyes to see which way the wind is blowing, they would quickly change their ways to a point where we would be assured of true growth and permanency. Until they do this all Hell will continue to break loose, and the turn over of so-called dancers will still be terrific.





CHRISTMAS

COUNTRY DANCE SCHOOL IN

BEREA

by TED SANNELLA

Jean and I had our first experience with Southern Hospitality recently, and we were so impressed that we'd like to share our story with you.

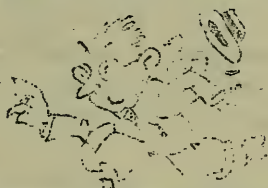
It all started with an unexpected letter from Ethel Capps last October inviting me to teach New England Squares and Contras at the 30th annual Christmas Country Dance School at Berea, Kentucky, from Dec. 26th to Jan. 1st.

I had heard various references to Berea through the years. I knew that the English Country Dance Society has a branch there and some of the folks we knew from Pinewoods had been there. When Jean had gone to

Pinewoods Dance Camp with her father years ago, she remembered dancing Appalachian running sets with the late Frank Smith who from Berea.

Miss Capps included a tempting brochure from last year's Dance School - it sounded great! At first it seemed impossible to get away but, after arranging with my benevolent employer for the time off and with relatives to mind the children we accepted the invitation.

It was a memorable experience from beginning to end. Bad weather delayed our flight from Boston to Pittsburgh so we nearly missed the connecting flight to Lexington, Ky. As soon as we touched down, we ran to catch the other plane, and just barely got on board in time - but our luggage didn't make it! So, when we ar-



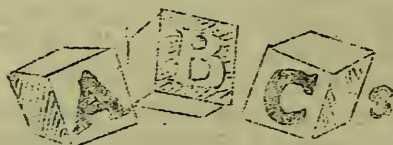
rived in Lexington, it meant waiting in a long line and the time-consuming procedure of filling out a lost baggage form. Jim Miller from Berea drove us the 40 miles to the College, where we arrived to find a hall full of dancers waiting for our first class. The original plan called for us to arrive with plenty of time to check into the hotel, change clothes, freshen up, and get acquainted with our hosts before the class. But, here we were without a minute to spare in a strange hall with an unfamiliar P.A. system, and only the clothes on our backs. Fortunately, we had two cases of records and my brief case which we had carried by hand all the way.

A brief moment of anxiety was quickly dispelled when Ethel Capps stepped forward to introduce herself, and a more charming lady you'll never meet. Familiar faces appeared as Paul and Gretel Dunsing and John and Genevieve Shimer came over to say "Hi". After shaking hands all around, we looked up at the dancers, every one of them with a big welcome smile - and we knew -

that we were among friends.

That class and all the others came off quite well. My squares and contras were received very enthusiastically, and the dancers proved to be capable of handling even some of my trickiest triple minor contras. Some of the dances they seemed to enjoy most include: Queen Victoria, Chorus Jig, British Sorrow, Newlywed's Reel and Ted's Double Quadrille. My daily schedule included one large class of about 100 dancers, one class with about 40 of the more advanced dancers, and one class with these who were interested in learning to call.

In addition to my contribution, three levels of classes were offered in English Country Dancing, Morris Dancing, and Danish Folk Dancing, four levels of classes in Recorder Playing, and single classes in Long Sword Dancing, rapper Sword Dancing, Basic Dance Movement, Methods of Teaching, Puppetry, Storytelling, and Dulcimer Playing. Needless to say, there were three or four classes going on simultaneously at times. We joined the advanced English and Danish classes and Jean took the Dulcimer course with Edna Ritchie Baker, using a beautiful instrument loaned to her by Miss Capps.



I attended one of Paul Dunsing's Basic Movement classes and also spent a lot of time on the phone trying to locate our three suitcases, two of which arrived on the second day, and the third (and largest) on the third day. Thanks to M.G. Karsner and his wife, Maxine (who approximated our sizes) we were able to borrow a few clothes and washed others until the luggage arrived.

The climax of each day was the evening party in which all leaders took part and all campers were on hand (and some of the town folk too!). Here, the musicians shone in all their glory. During the day, each

class (except mine), had one or two musicians, but at



the evening party the whole orchestra was assembled and the sounds they produced were out of this world! The music I gave them for my dances were new to them, but after once or twice through, they were working on the harmonies, taking turns on solos, and changing keys on me.

The New Year's Eve Party started out with a Puppet Show put on by the Puppetry class, and included Sword, Country, and Morris demonstrations as well as a traditional Mummers' Play (with all in full regalia) interspersed among the general dancing. I called the final set and counted 16 squares on the floor. If you know me very well, you can probably guess which dance I used. After lining up the squares neatly I gave them about 10 minutes of "Right and Left, and Ladies Chain the Length and Width of the Hall" and it came off without a single snag - the deafening applause that followed was really a reflection of their own achievement. With the clock approaching midnight, John Ramsay and Ethel Capps led a grand march which finished with all wound into a tight knot in the center of the hall as we cheered the New Year in.

Other features of the school included daily morning discussion periods and after-party singing every night. Marie Marvel did a fine job organizing discussion sessions, all of which we enjoyed. Bicky McLain led one on "Shape-note Singing", illustrating how music is written in some southern areas with different shaped notes indicating the various musical tones - so that by learning the shapes, those unable to read music can par-

ticipate in the singing. Bicky also led a provocative discussion on "Folk-lore" -- what is and what isn't true folk-lore and what does the future hold? Gretel and Paul Dumsing discussed "House Musik" during one session and emphasized the importance of music (voice and instrumental) to family unity and recreation. Gretel stressed that family music doesn't have to be good music as long as it's music made together. Pat Napier, authority on Appalachian Square Dancing, shared a discussion with yours truly on "The Influence of New England and Appalachian Dancing on the National Square Dance Picture". With such a broad topic, Pat and I did most of the talking - leaving little time for discussion.



The evening singing was fabulous. We knew none of the southern songs, but it was a pleasure to hear the music coming straight from the hearts of those who had learned the tunes and verses during childhood. The soloists were outstanding - we particularly enjoyed the voices of George Alexander and one of the Berea students (whose name escapes me) and the great harmonies by the five members of the Harding family.

The Dance School is right on the campus of Berea College and use the facilities of the Gymnasiums, Dining Hall and some of the Dormitories. It is sponsored yearly by the college and the Council of the Southern Mountains, in co-operation with the enrollment of 1700 students - approximately 90% of whom are selected from 230 mountain counties of eight southern states. The students pay no tuition, but each must work at least ten hours per week at various student industries such as the Candy Kitchen, Bakery, Dairy, Poultry Farm, Printing Office, etc. and numerous crafts such as Weaving, Woodworking, Needlework, etc. The products of their labor are used on campus or sold at several student-run gift outlets, and through a mail-order department. (We

found some of their wares at the Country Store in Concord, Mass.). All of this makes it possible for many young people to get an education who would otherwise not be able to do so because of the lack of funds. Of course, they also depend a lot on endowments from alumni and others interested in the enrichment of the people in this area.

During one of our classes a local resident dropped in and introduced herself as Mrs. Eleanor Livengood, formerly of Lincoln, Mass. She had seen my name in the Berea newspaper and remembered me from the dances I have run in Lincoln. She invited us to her home for dinner after the close of camp and offered to drive us to the Lexington airport. We took her up on the offer and Jean and I had a delightful visit with her (we found that we have many mutual friends). She took us on the scenic route to the airport, showing us some of the beautiful countryside, the colorful holly trees in all their glory, the neat red and white buildings and endless white fences belonging to Calumet Farms. She ex-



plained how the bunches of mistletoe are shot down from their lofty perches at the end of the highest branches of certain trees and drove us alongside a river in which was anchored a real Chinese junk!

In addition to everything mentioned, we shall never forget - the boundless enthusiasm of the Berea College Country Dancers (student demonstration group); the many talents of the McLain family, with Bicky teaching or leading something different every time we saw her, with her son, Raymond, doing such a great job leading the orchestra, and his son, Raymond (age 14) playing bass and banjo with such skill; the vitality, patience, and great teaching ability of Genevieve Shimer; the ex-

cellent job done by John Ramsay, Mary Owen and Benta Solvang in teaching the various forms of English and Danish dance; the elegant breakfast for the staff at the beautiful home of President Weatherford and the view through his dining room window toward the mountains; the wonderful folk tales we heard told so well; the many close friendships we made, especially with the Karsners and Loren and Toppy Khamer; the musical versatility of Gene Murrow; the gracious hospitality extended by Ethel Capps (an authentic Kentucky Colonel - by vote of the Ky. legislature); and the friendly campers who so kindly made a couple of Yankees feel so welcome!



The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The Keeper Of the Eddy-stone Light, A Wanderin', Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle Of Jericho". These, plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the Kanegson Record Fund, c/o Old Joe Clark, Inc. 32 Fayette St. Cambridge, Mass. 02139. Any profits will go into a trust for Abe's two young sons.

XOXOXOXOX

MARRIED: Terry Armstrong to Charles Graham, December 21 1968.

BORN: January 9, 1969, to Cressy & Jeanne Goodwin, a daughter, Heather Jeanne.

DIED: January 19, Harold Eastwood, 82, in West Hartford, Conn.

THANKS: To Tony Seliskey, cookbook. Gale Research Co., Folklore books and calendar. Paul & Gretel Damsing, 20 volumes of The Journal of American Folklore.

XOXOXOXOX

SWINGING

...(In A Contra Line)

by ED MOODY



As each fresh cycle gets its start
 You balance and you swing 'em.
 One verse for every type you meet,
 Just listen while I sing 'em.

Yes, Balance and you swing below,
 And here's surprises coming,
 The first you meet can really swing,
 So you go round - a humming.

The next one is a Western gal,
 So do not act the dunce;
 You'll never get her three times round,
 You're lucky if it's once.

Arrives - the frowning, poker face
 You meet once in a while;
 She turns with real precision
 But never cracks a smile.

Eureka - Here's the Jumping Jack,
 Ahead by half a beat;
 She'll bobble up and bobble down,
 A bouncing on both feet.

Now comes the gal who's extra fat,
 She waddles - never floats;
 You labor just to turn her round,
 Just one big bag of oats.

Arrives the frail who won't unbend,
 Miss Ramrod or Miss Poker;
 She needs some grease cups on her knees,
 Or in the oil can soak her.

The next - a bunch of sex appeal,
 Plumb full of smiles and giggles;
 The Whirlish Dervish cannot beat her,
 'Cause every muscle wiggles.

Last comes that prim old lady,
 Swing gently -- do not force it;
 You slip your arm around her waist
 And grab a hunk of corset.

So

If you're in a contra line
 With Yankees - who is us,
 You'll find all types of swinging -
 Yes, miscellaneous.

XXXXXXXXXXXX

The National Square Dance Campers Association, Inc. announces an excellent opportunity for the square dance camper at Pecatonica Fairgrounds, Pecatonica, Illinois, July 17, 18, 19, 20, 1969. Complete program, all committees busy to provide the Camporee with you in mind. Members only. You're not? Never heard of NSDCA, Inc.? Just six cents will provide you with a membership brochure. Write NCDCA, INC., P.O. Box 721, Appleton, Wis. 54911. Do join us and circle Pecatonica way. Chapters throughout the country, "Tell your Friends."

March 1st, 1969, will find Dick Crum at Cortland State College, Cortland, N.Y. for a workshop in Balkan dances 10:00 - 12 a.m.; 2:00 - 5:00 p.m. 7:30 - 10 p.m. If you like this type of dancing you will never learn it from anyone better. Plan on attending.

XXXXXXXXXXXX



REGIONALITY

by EVELYN MOORE

Are you a victim of regionality? The terrain of this North America is made up of hills and valleys, and over every hill there is a different interpretation of square dancing and performance of its movements. Every caller sees things just a little different from his neighbor. If he didn't then square dancing would certainly become very boring and cease to have the element of sensible challenge that makes it so interesting to those who travel, even though they only travel over one or two hills now and then.

Just take the simple "do-si-do". Normally it is done by passing right shoulder to right shoulder yet in one small section - look out! If you happen to visit a dance in that area collision is imminent if you start a right shoulder do-si-do, because there they do it left shoulder to left shoulder. Again, a Western do-sa-do differs from an Eastern do-si-do. So, if you happen to go to a square dance anywhere from the mid-west on, and the call comes "Dosy", get set, for the caller wants a

Western do-sa-do which in the east is called a "Susie Que". If you aren't ready you will get your arms jerked right out of their sockets by some enthusiastic in your square. In some places an "allemande" is done with a hand hold -- in others with a wrist hold, and in still others with a locked elbow grip. And, believe it or not, if you happen to journey back to the same hall a year or two later you may find that they have changed their holds. Their callers in the particular valley have heard or read that another method is more desirable. On and on, from one little movement to another, every valley has its own regionalities.

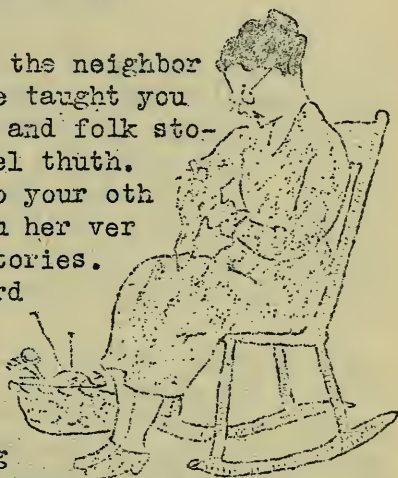
In areas where a lot of contra dancing is done you will find that "Right and left" is done by a simple pass through followed by a courtesy turn and the same back to place. Elsewhere it has gone back over one hundred years when the call was known as "Rights and lefts" or "Right hands and left hands". It has now developed into "Square through four hands around".



Even old patterns that have stood the test of time and have remained popular for generations vary in procedure just enough so that when traveling one must listen to the caller very carefully. Better yet, it is probably wiser to sit out one or two squares. In this way you can pick up that caller's particular variations to figures that at home you dance completely from habit. If you follow habit and not that caller's directions you will find yourself out in left field without a glove - figuratively speaking - and three other couples

- who live in that valley - will be wondering where you learned to dance. Or, worse yet, mentally questioning the fact that you ever learned at all!

If you were brought up in the neighborhood of one grandmother and she taught you her versions of nursery rhymes and folk stories you accepted them as Gospel truth. Then, if your folks sent you to your other grandmother and she gave you her versions of the same rhymes and stories. If she varied in one single word or phrase, you immediately decided that she didn't know what she was talking about. Actually she was as right as could be. She was merely giving the local version. The same is true with a square dance caller. Really, he is a teacher who interprets and sometimes rearranges patterns to suit his ways of calling. He is telling you the same story that is being told in every other valley, but as he learned it, or as he remembers how he learned it.



There are those who cry out for "standardization". Their cries are loud and anguishing. I hope that they are out-voted. One of the nice things about square dancing is the regional differences one finds everywhere.

The word "Challenge" as applied to square dancing is defined by many as a challenge to think fast as a caller; for the dancers to interpret his often nondirectional calls into movement of the body in the same manner that seven other people in the set interpret them. True challenge is to be able to travel in foreign areas, into hidden valleys, and adapt yourself to the interpretations that the natives there put on words and directions from their local caller. This is real neighborly, nondiscouraging fun and, folks, the true reason you go to a square dance is to have fun - isn't it?



The 25th Annual New England Folk Festival is to be held the weekend of May 9, 10 & 11, 1969, in the High School of Natick, Mass. This is the Silver Anniversary - twenty-five years without a miss. This is the third year in Natick. The location has proven accessible from every direction and the halls are particularly well arranged, with the foods, crafts and exhibits just across the hall from the dance area.

For the Sunday afternoon and evening workshop, for members of the association, the Workshop Committee has secured the services of two famous people: Jane Farwell, known to all folk dancers as the person who started the idea of folk dance camps; Dick Leger, to whose calling all types of square dancers love to dance.

Chairmen of the '69 Festival are: Arrangements, Jabez Whelpton; Crafts, Louise & Albert Futter; Dance, Doris Possi; Exhibits, Angela Taylor; Foods, Edith Rankin, Hospitality, Jeanne and Norman Saunders; Membership, Catherine Gangemi; Music, Jack O'Connor; Program, Cressy Goodwin; Publicity, Jo Bemis; Workshop, David Bridg-ham.

For fliers, write to Mrs. C.H. Bemis, 26 Evergreen Rd. Natick, Mass. 01762. Please include your zip number.

April 12-13 are the dates for the Hungarian workshop at Cambridge, Mass. Y.W.C.A. with Andor Czompo. Sponsored by the Taylors, 62 Fottler Ave. Lexington, Mass. 02173. Further information by writing to them directly.

There will be a workshop & party in Scottish Country Dancing, at the Folk Dance Center of Philadelphia, 2027 Chestnut St (Mid-City YWCA) March 1st. 1969 led by Robert Hunn. 2:30 - 5:30 and 8:30 - 11:30.



COMPETITION

by GEO. GOSS:

Competition, that phrase of every free thinking country, serves two great purposes. It causes competitors to improve their product and to offer it to the public at more attractive terms. It is a desirable adjunct of free enterprise and if not recognized will sink those who do not recognize it.

Square Dancing is now faced with real competition for the spare dollars and the leisure hours of the American people. Not too long ago the only after dark activities seemed to be playing cards, dancing, or going to the theater or movies. All that is changing rapidly. A couple of decades ago baseball fields were flood lighted, and as football came into favor more and more lights were turned on those fields also. Now comes the advent of golf courses being flood lighted. With the advancement of lighting and construction of pleasure boats the marinas which used to close at sunset now maintain service till the wee small hours of the night. Many other activities are becoming possible after dark by installing newly developed flood lighting.

This, though the population is increasing, so is the competition. Square dancing must face this competition and improve itself. The drop out to other activi

ties is appalling. Many of these drop outs investigated square dancing merely to satisfy their curiosity or because their spouses insisted on it. They were looking for a relaxing form of recreation and found themselves involved in super matmatics.

Callers and teachers must learn to stay with the figures their dancers enjoy. If the callers are tired of the figures that is too bad. They are not truly sold on the art and would be better off playing tiddlywinks. The callers are not meeting the competition. They are tossing one bombshell after another at their dancers. Somebody has sold them a bill of goods; convinced them that complexity is the answer to competition. It isn't proving out. Instead, it has convinced too many beginners that the answer for a relaxing evening is to sit in the cockpit of a boat out on a cool lake, or in the grandstand of a ball park, or at the arena of a hockey rink, on the gold course or bowling a few strings.



Record companies too, will have to improve the quality of their recordings both musically and vocally. People are beginning to tire of reading self praising advertisements in the square dance magazines and before too long will settle down to demanding the pleasure of dancing to some of the older and better ones. Admittedly there is plenty of competition today among the scores of record companies but in the end it is the customer who makes the rules. Today's square dance revival is still in its teens; when it reaches its majority it will become much more picky and choosy. This phase of dancing must overhaul itself if it plans to survive in the face of the newer outside competition.

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Even though they face internal competition it must be done.

Sooner or later that great group of Square Dancers who have survived this present juvenile delinquency period will force desired changes in the overall picture. Today's rabid minority will have succumbed to outside competition, and left the art while those who remain will seek out those callers and leaders who have analyzed the past and future and governed themselves accordingly by offering that which the majority desires. Likwsies, records will be bought only after they have been honestly evaluated. Inside and outside competition will force better material being pressed.

It will all work out for the best. Lately developed competition will take away the dross and leave only the true metal in a pure and interesting state. Those who enjoy good dancing but have been hard taxed to find it will be able to say "I told you so". I hope they say it in accents loud and clear!



The John Edwards Memorial Foundation is an archival and research center devoted to the study of commercially recorded and published American folk music. It is chartered as an educational and non-profit corporation supported by gifts and contributions. The JEMF Newsletter is published quarterly, with volumes running from January through December. Members of the Friends of the JEMF receive the Newsletter as part of their \$5.00 annual membership dues; individual subscriptions are \$2.50 a year; library subscription rates are \$7.50 a year. Anyone interested in country music, fiddle music, etc. should send in a subscription to this worthy organization.

DIED: Ed Brewer, 56, February 15, 1969, Hyde Park, Mass.

NEWS

The January Newsletter of the Folklore Society of Greater Washington tells us "The Smithsonian Institution has an exhibit in its Hall of Musical Instruments, Museum of History and Technology, a panoply of greatly enlarged photographs, texts, and a programmed sequence of slides with accompanying music on music making country style. The show, arranged primarily by Scott Odell, focuses on the fiddle, dulcimer, banjo, and picking bow.. John Thomas Scharf, nineteenth-century author of a history of Maryland, which recently was reprinted by Tradition Press (a subsidiary of Folklore Associates), also wrote a "History of Western Maryland". This history in two volumes, has just been reprinted by Regional Publishing Company, 521 St. Paul Place, Baltimore, Maryland, 21202."

Something new is being added to the folk dance weekend scene this year: Metropolitan Washington's First Annual Folk Dance Camp over Memorial Day weekend, May 30, 31st & June 1st. Known as the Buffalo Gap Camp the staff includes John Pappas, Greek dances; Morley Leyton, Polish dances; Glenn Bennerman, Appalachian Big Circle dances. With those three men at the helm you can't help but have a good time. Full information obtained by writing to Mel Diamond, 2414 East Gate Drive, Silver Spring Maryland, 20906.

If you teach square and/or folk dancing in public schools, or are in any way connected with Physical Education Departments, then you should write to Educational Activities Inc. P.O. Box 392, Freeport, N.Y. and request their catalog of records, filmstrips and instructional Media. You will be amazed at the amount of material offered by this company.

32nd Annual National Folk Festival, October 16, 17 & 18 Knoxville, Tennessee.

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Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Ganges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project ALSO - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

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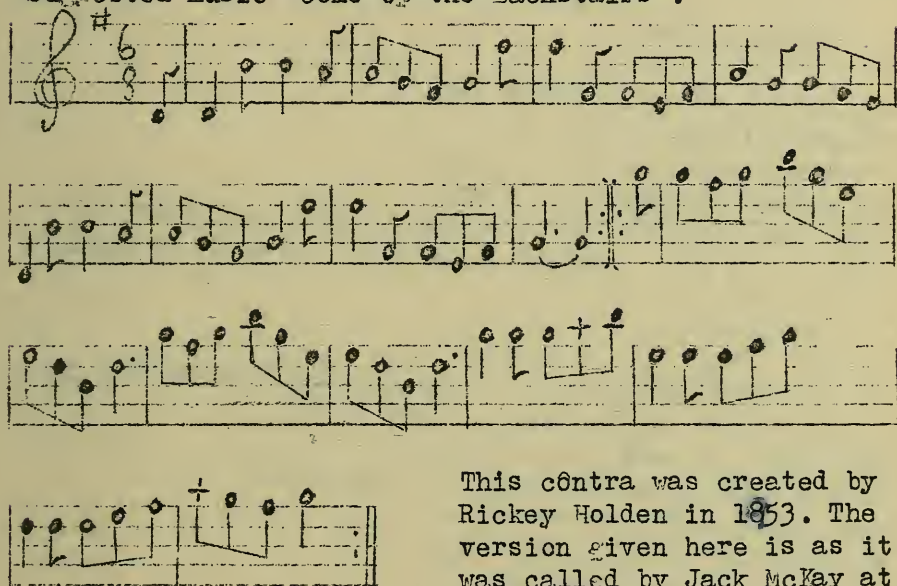
Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

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CONTRA DANCE

JOHNSON'S SPECIAL

Suggested music "Come Up the Backstairs".



This contra was created by Rickey Holden in 1953. The version given here is as it was called by Jack McKay at Year End Camp, Keene, N.H.

Couples 1, 3, 5, etc. active
Cross over before dance starts

Active couples, down the outside and back
Down the center four in line, same way back to place
Same two ladies chain (over & back)
Same two couples right and left four.

The suggested music "Come Up the Backstairs" is an old New Hampshire and Vermont folk tune. The song starts out "Come up the backstairs if you want to see me, We'll take this blanket out under a tree." and continues exactly as you think it should!

SQUARE DANCE

"Old Fall River Line"

Introduction:

All join hands and circle left,
 You circle once around.
 Break and swing your partners new
 You swing 'em round and round.
 Join your hands and circle right, back to places all,
 When you're home, settle down, and listen to my call.

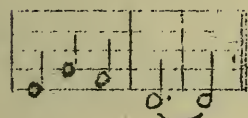
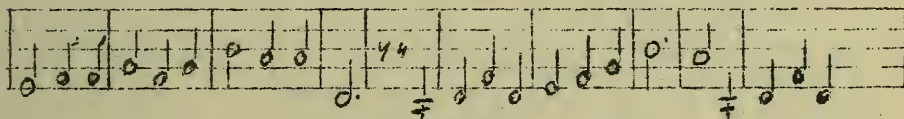
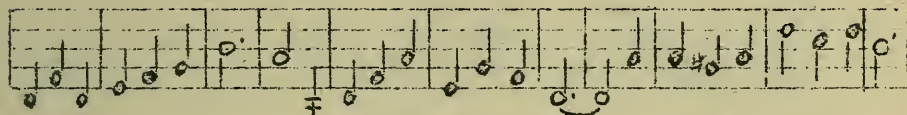
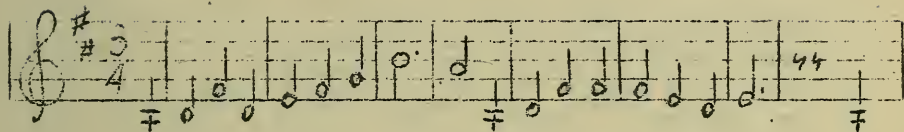
Figure:

The two head couples promenade halfway outside the ring,
 Up the center you right and left through
 Till you get back home again,
 Circle four with the couple on the right
 Then break and form two lines,
 Forward all and all fall back
 On the Old Fall River Line.
 Now you chain those ladies 'cross the set
 Then chain 'em down the line
 Chain the ladies 'cross the set
 Turn around and watch 'em go,
 Then chain the ladies right back home
 And hand them to their beaux
 Allemande left with your corner, allemande right your own
 Swing your corner lady there, you swing her all alone,
 Promenade with the one you swung
 Hurry up, you're doing fine,
 You promenade like a big parade
 On the Old Fall River Line.

This square was created by the late Paul Hunt who recorded it on a Folk Dancer label. Folk Dancer Album # 10.
 Music of course is "The Old Fall River Line"

FOLK SONG

CAROLINE AND HER YOUNG SAILOR BOLD



'Twas of a nobleman's daughter
 So lovely and handsome a girl;
 Her father possessed a large fortune,
 Full twenty-five thousand in gold.
 He had one only daughter,
 Caroline was her name, I am told;
 And out of her drawing room window,
 She admired a young sailor bold.

Her cheeks were as red as two apples,
 Her eyes were as black as a jet;
 Caroline she watched his departure,
 Went out and with him she met.
 Saying, "I am a nobleman's daughter,
 Possessed of large fortune and gold,
 I'll forsake both my father and mother,
 To wed with a young sailor bold."

He said, "My dear honored young lady,
 Be commanded your parents to mind;

For sailors, they are poor dependents,
 When their true loves are left far behind!
 "There's nothing can ever persuade me
 One moment to alter my mind;
 I'll ship and go with my true lover,
 He never shall leave me behind."

She dressed like a gallant young sailor,
 Forsaking both father and gold;
 Five years and a half on the ocean,
 She ploughed with her young sailor bold.
 Five times with her love she was shipwrecked,
 But to him she always proved true;
 Her duty she done like a sailor,
 Went aloft in her jacket so blue.

Her father long wept and lamented,
 That his daughter he ne'er should behold;
 Till at last she arrived safe in England,
 Caroline and her young sailor bold.
 Straightway to her father she wandered,
 In her trousers and jacket so blue;
 Her father immediately fainted,
 When first she appeared to his view.

Saying: "Father, dear father, forgive me,
 Forever deprive me of gold;
 Grant one more request, I'm contented
 To wed with a young sailor bold.
 They were married, and Caroline's fortune
 Was twenty-five thousand in gold;
 And now they live peaceful and happy,
 Caroline and her young sailor bold.



FOLK DANCE

RHENLANDER POLKA

(Danish)

Couples facing CCL, inside hands joined, gent nearest center.

1. Beginning on gent's left and lady's right foot, move forward with one two-step, followed by two walking steps. (step-together-step, walk walk)

2. Turn in toward partner, change hands, face Clockwise

and repeat Part 1, starting, this time on gent's right and lady's left foot.

3. In ballroom position, dance four Danish polka steps turning Clockwise and moving Counter-clockwise around the big circle. (see notes).

NOTES ON THE DANCE

The Rheinlander Polka is similar in pattern to the Norwegian Polka (Northern Junket, Vol. 4, No. 5) but the footwork is so different that here we have a dance with a completely new feel to it. The two-step is sometimes called "change step" in Danish dance texts and often is followed by two walking steps as in this dance and in Totur (North. J. Vol. 1, No. 6) and Sextur (North. J. Vol. 4, No. 8). The Danish polka is done with short steps close to the floor and with a slight lift instead of a hop - more like a two-step and a lift, than a polka as we know it.

This dance can also be done as a mixer with the gent taking the lady behind him and the lady moving to the man ahead at the end of Part 1. When done this way, it is called "The Family Rheinlander Mixer" and you'd better keep the circle close with the couples not too far apart.

We first learned this dance from Gordon Tracie three years ago, and took notes on the steps at that time. Recently at the Christmas Country Dance School in Berea, Ky. we re-learned it as taught by Bente Solvang from the Danish Folk Dance Society in Copenhagen. Checking our notes we found that both teachers agreed in every respect.

The music and dance description for Rheinlander Polka can also be found in the second of two pamphlets entitled, "Folk Dances Brought from Denmark by Georg and Marguerite Bidstrup." published in 1951 and 1952. A brand new 7" 33 1/3 record containing this dance and 5 other useable Danish dances (with directions) has been made

by the Berea Christmas School Quartet and can be obtained from Ethel Capps, Berea College, Berea, Ky. Another fine recording for this dance (same tune) is a 45 rpm record on Viking # 860, backed by a beautiful Danish Waltz. This one is available from Gordon Tracie at 4100 University Way, Seattle, Washington.

Just as Gordon Tracie has made Scandinavian dancing popular in the Northwest and wherever he has traveled, Georg and Marguerite Bidstrup have preserved the Danish dance tradition at the John C. Campbell Folk School, Brasstown, N.C. and at other folk schools in the South.



The Third Annual Peach Blossom Festival will be held in Canojoharie, N.Y. May 24, 1969, noon to midnight.

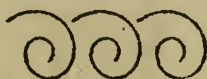
- THANKS: To John Clark, dance program.

If you enjoy dancing New England style squares and contra why not attend the dances at Marlboro, N.H. Community Hall, Saturday, March 8, and Saturday, April 12, 1969. All are welcome.

Michael Ginsburg and David Henry teach folk dancing at Folk Dance House, 108 W. 16th St. NYC three nights each week.

Write to Cantabrigia Bookshop, 16 Park Avenue, Cambridge mass. 02138, and request their catalog #23 of books on Folk Lore, Folk & Square Dance, etc.

Folk Dance Federation of California announce a State-wide Festival "Fiesta 200!", at San Diego, California - May 29, 30, 31, June 1, 1969. Further information from: Vivian Woll, P.O. Box 1741, San Diego, Calif. 02112.





WE'RE SORRY

We're sorry about the "goof" we made in the dance directions for "Childgrove" in last issue of Northern Junket. We're prided ourselves over the fact that 114 issues of the magazine have had no serious mistakes in the dance directions. But we sure made a good one last time, if there is any such thing as a good mistake in dance directions. Ralph Sizer caught it first. Then George Fogg. After that the deluge! With customary editorial aplomb we tried to pass the buck along to our folk dance editor. In turn, he told us to lock up his directions! The family leprechauns and "good people" who've looked after us for generations must have been celebrating their own Christmas! Can you imagine a country dance without a progression? Neither can we! What a dreary thing it would be! To make a bad matter worse no mail for Europe has left the east coast for weeks due to a dock strike. We can't wait until the more than score of subscribers in Great Britain read their volume 9, number 7! Perhaps they will be kinder than the irate gentleman from North Carolina who threatened to cancel his subscription! At least you have a collector's item.

Here is the correct way to do the dance: R.P.



CHILDGROVE

From "The Country Dance Book", Vol. 6, p 134

Longways for as many as will; in one part (11th Ed 1701)

Duple minor set

A1 -- First man and second man side with their partners.
 " " " " " go back-to-back with their
 partners.

A2 -- The two men side; while the two women side.
 The two men go back-to-back; while the two women
 do the same.

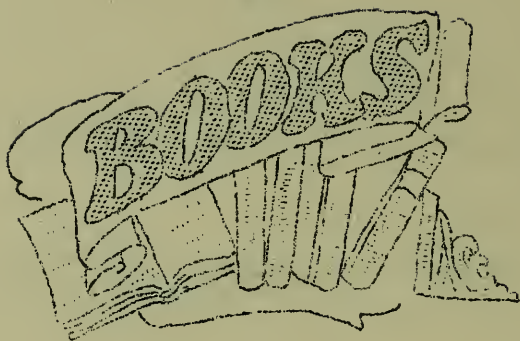
B1 -- The two men turn once-and-a-half round and change
 places; while the two women do the same (sk.s.)
 (progressive)
 Partners turn (r.s.).

B2 -- First man and first woman do the Figure 8 through
 the second couple (sk.s.), the first man crossing
 over, passing clockwise round second woman and
 counter-clockwise round the second man, the first
 woman crossing over, passing counter-clockwise
 round second man and clockwise round second woman.



If you live in the Washington, D.C. area, then you will want to know of the two folksong programs lined up by the Folklore Society of Greater Washington.: Friday, March 14 with Tom Paley; and Friday, April 11, by Rosalie Sorrells. Both programs will be at 8:30 p.m. in the Washington Ethical Society auditorium, 7750 - 16th St. NW, Washington, D.C. Admission to general public \$1.00.

Mercury Records announces the debut of their Philips International Series of Albums, representing musical treasures from more than a score of countries.



THE MAGIC OF THE HORSESHOE, With Other Folk-lore Notes. Robert Means Lawrence, Boston, Houghton, Mifflin, 1898, 344 pages. Index. Reissued by Singing Tree Press, a division of Gale Research Co. Detroit, Mich. 1968. L.C. #68-22-34, \$12.50.

In the title chapter, Lawrence traces belief in the horseshoe as a magic symbol to early representations of forked designs - open hands, the tongues of snakes, pitchforks. Such matters devolve upon speculation supported by archeological evidence. And the evidence suggests sixteen possible sources for the superstition. Lawrence has therefore divided his study into sections on the Passover, the arch, the serpentine shape, the horse, astrology, phallic symbolism, Egyptian hieroglyphics, Norse symbolism, and the several other areas of tradition which contribute to the growth of belief in the horseshoe.

Half of the volume is devoted to superstitions involving salt, sneezing, good and bad days, a-i-l, and odd numbers. I found this the most interesting half of the book.

FOLKLORE OF THE TEETH, Leo Kanner. New York, Macmillan, 1928. 316 pages. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-25517. \$12.50.

At first thought, one would scarcely think that anyone could find enough material to fill a full sized book on this subject. Quite the contrary. In fact I found

the book extremely interesting, especially the chapter "Toothache and Its Cure". Reading it I was reminded of the old saying "The cure is worse than the disease".

Doctor Kenner, writing in 1928, tells us that in certain areas of Czechoslovakia sufferers from toothache - were treated by having a red-hot knitting needle pressed on certain nerves behind the ear; during the operation, the patient recited a prayer. As who wouldn't? In other climes, blood from the patient's mouth was painted onto a nail or peg which was then driven into a tree - a process of pain transference which many patients to day might prefer to the tender mercies of the electric drill.

MYTHS AND FOLK-LORE OF IRELAND, Jeremiah Curtin. Boston, Little, Brown & Co. 1890. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-21764. \$8.50.

This is a book of the classic myths of Ireland, twenty in all. It is the result of a year-long expedition Mr. Curtin made to western Ireland in 1887. His object was to find whatever people remained who spoke Gaelic as their daily language. He found few such people left, and they were the only ones in the country who knew the myths. Where Anglicization had prevailed, Gaelic lore had followed the mother tongue into oblivion. In addition to the twenty myths there are five tales of the Fin MacCumhail cycle.

In his introduction, the author discusses the facets of Irish folklore which set it apart from the traditions of other nationalities. He laments the demise of Gaelic and discusses the loss in terms of the Ireland's mythic heritage. This introduction, in fact, provides some good arguments for the movement in our own time to revive Gaelic in Ireland as a cultural factor in the people's national awareness. Will the folklore be revived as well? This collection preserves some of the best of it. Anyone interested in Ireland, its people, its folk tales, will want to purchase this excellent book.

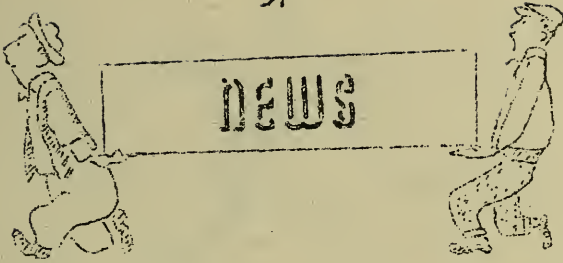
COLLECTION OF FOLKLORE: FOLKSONGS, Thomas G. Burton and Ambrose N. Manning. The Institute of Regional Studies, East Tennessee University Johnson City, Tenn. 114 pages. \$1.00.

This collection is made and edited by Thomas G. Burton and Ambrose N. Manning, Professors of English at the East Tennessee State University, and is one in the series of monographs published by the Institute of Regional Studies of that University. One hundred one songs are presented, accompanied by their musical scores which are notated and analyzed by Annette Wolford, Music Instructor in the Sullival County school system.

The collection is part of a larger study that is being made in an attempt to preserve some of the traditional lore of East Tennessee and surrounding areas and make it assessible to both the general public and the research scholar.

The book is a worthy addition to your collection of Americana. The songs it contains are the songs that the people of that area sing over and over again. If you will accept the book in that light than you will like it. On the other hand you should remember that some of the songs are far removed from true folk songs. Nobody will ever convince me that such songs as "The Fate of Floyd Collins, The Disaster of the Great Titanic, God's Radiophone, The Little Rosewood Casket, Seated One Day In a Beautiful Cafe, The Scopes Trial, Wreck of the Old Ninety-Seven, Harry Lyle's Last Train Ride, The Freight Wreck at Altoona, and Wildwood Flower" are true folk songs. That is not to say that I don't like them. Quite the contrary. The Little Rosewood Casket and Wildwood Flower are two of my favorite southern mountain songs. I like the book for what it is, not for what its title indicates it to be. R.P.





SQUARE DANCING ON SUNDAY NOT FAVORED

The following clipping from the Fall River (Mass.) Herald-News, Tuesday, January 21, 1969, sent through the kindness of John Clark, Revere, Mass.:

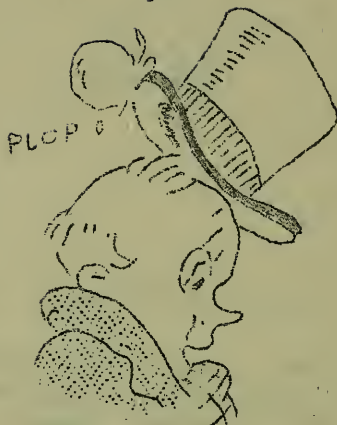
"The proposed exemption of folk and square dancing from provisions of the Sunday laws was opposed at a legislative committee hearing by the State Department of Public Safety.

"Raymond J. Lord, of Lowell, head administrative assistant to Public Safety Commissioner Leo L. Laughlin, told the committee on government regulations that passage of the bill could lead to the additional exemptions, and a reduction in the \$250,000 collected annually by the commonwealth for licensing all forms of entertainment.

"We have no strong feelings about square dancing but we are concerned about enacting bills dealing with the Sunday laws" said Lord. He said the proposal would do away with licensing requirements for folk and square dancing, would chip away at licensing revenue, and there would be no supervision of entertainment.

No one appeared before the committee to favor the proposal.





IT'S FUN TO HUNT

The following items are from the pages of The Cold River Journal, a weekly newspaper published for some forty years in Cheshire County, N.H. during the last years of the 19th and early years of the 20th centuries.

12/5/84 Alstead:- Thanksgiving ball at Burge's was a rouser as usual - 114 tickets sold! The Humphrey House never fails of drawing a big crowd at a dance; a good hall, a landlord who spares no pains to please all, a certainty of a big and jovial crowd, an excellent supper and splendid music such as Maynard & Wheeler's orchestra every time, with Wheeler for prompter cannot fail to "draw".

12/12/84 Langdon:- A dance is advertised for next Friday evening at the Town Hall. The hall is as convenient for a dance as any room, 30x30 feet, with four posts in it 10 feet apart; but it is the best the town owns, so let's be content therewith.

Alstead:- Do you remember Burge's Ball? Like all the rest it will be a big one. You will want to hear the Chester music. That is one of our oldest bands. Ladd, the veteran prompter, will have a "little" "piece" to speak. Burge's supper, too. He has just bought five 14 to 16 pound turkeys.

1/20/88 Marlow:- A sleigh ride party of about forty couples from Alstead and vicinity visited the Forest House on Wednesday of last week. The sleighing was good, the weather fine but a trifle cold. The Cob. was ready to receive them in his most happy manner. The company was a fine one and we noticed several very fine turn-outs. The company enjoyed themselves as usual on such occasions; some by dancing, others by social games, and it seemed to be a very enjoyable party. The dinner was one of the Dol's best, which is a sufficient guarantee that it was satisfactory to the most fastidious. The younger portion of the company remained in the evening and tripped the light fantastic toe. Invitation was given to all who wished to join them, which was accepted by several couples, who return thanks for the invitation and the good time they enjoyed.

11/23/88 Local Notes (Alstead, N.H.) "Don't You Forget It" - Colton's Thanksgiving Ball, Thursday evening the 20th, is the place where you can have a solid good time. No pains will be spared to make this fully equal to the best for which the old Humphrey House was so famous.

Mrs. J.E. Howard, who has been so popular an instructor at Bellows Falls and other places in this vicinity for a few years, will open a dancing school at Hotel hall, Monday evening, Dec. 3d.

Marlow: The "Back Log Club" an association of young people and being nearly equally divided in their political opinion, made an agreement before election that if Cleveland was elected the Republican members should pay for a turkey supper for the club, and if Harrison was elected, the Democrats were to pay. Harrison proved to be the winning man, and the supper came off on Saturday evening of last week at the residence of Mr. Alonzo Matthewson, and was an elegant affair. A few invited guests beside the club were present, making the company number about thirty. Supper was served at 8:30 o'clock and consisted of the following menu: Roast veal, roast duck, Chicken pie, roast chicken, cranberry sauce, mash-

ed potatoes, squash, turnip, wheat bread, brown brown, Indian pudding, pumpkin pie, apple pie, cream pie, Cleveland cake, Harrison cake, doughnuts, cheese, fruit, coffee, iced tea. Politics were entirely forgotten, especially during the supper. After supper a social dance was enjoyed by all who wished. At 11:30 the company dispersed, having had a most enjoyable time as nothing occurred to mar the festivities.



11/30/88 Local Notes:- Mrs. Howard of Walpole opens her dancing school Monday evening, Dec. 3d. Let those now dance who never danced before, and all who have danced now dance the more. If we substituted "better" for "more" the metre and sentiment would be improved, but the rhyme would be spoiled which proves that we are no poet.

12/7/88 Marlow:- The Thanksgiving ball at the Forest House was one of the best, sixty couples were present and it was a fine company, perfect decorum was maintained and a more gentlemanly company never went to a Thanksgiving ball. The supper was one of the Col's best. The music, Keene orchestra, of six pieces was fine, every member is a first class musician, two of them being teachers of music. George Long, prompter, who is one of the best, if not the best.

Local Notes:- Mr. Colton's ball was a flattering success in numbers, and in the exquisite enjoyment of the guests. About sixty couples attended and it was a very civil party in all respects. Had the weather been more favorable or fewer balls in the adjoining towns the number would have been largely increased.

Mrs. Howard's dancing school was not fully a success owing to the absence of girls. There was a fair number

of boys present which proves the disposition of so many to wait and see who is going and what kind of a school it is before they join. Mrs. Howard did not consider this as a lesson but will give her first one next Monday evening, Dec. 10th. It is an excellent chance for those wishing to learn to dance.



12/28/88 Gilsum:- As Prin Britton attempted to bring his lady to the ball at the Ashuelot house last Friday evening, his horse took fright, capsized the buggy and ran away. The occupants were not injured but the carriage was well smashed up. The horse was not found until the next morning when he was discovered in a shed near a vacated farmhouse about one mile from the place of the accident.

1/4/89 Local Notes:- The second ball given by "The Forest Club", at Hotel Hall last Thursday evening was a very pleasant and successful affair considering the exceedingly bad traveling, about fifty couples attending. Pratt's Orchestra of Gilsum furnished excellent music. The proceeds are to be devoted to the purpose of finishing the basement of the Universalist Church into vestry and kitchen; a greatly needed and commendable purpose. A good commodious vestry would be extremely useful to the entire community. Let everyone encourage the project by all laudable means.

1/11/89 Unity:- There was a pleasant gathering at Mr. Warren Wright's last Tuesday and in the evening their friends to the number of 90 came. The light fantastic toe, to the strains of Mr. Hewey's violin was indulged in till 12 p.m. when a sumptuous banquet was partaken of. The remainder of the evening was spent by the older people in playing euchre and pedro and by the younger people in various well-known games.

NEWS

Levers of good country fiddlin' should know about the following LP records:

Johnny Brumeau and the Northern Ridge Runners in Hoe-down Party. On International Artists 1A3026. Brumeau is from Sudbury, Ontario.

Plain and Fancy Fiddling Over the Bass, by Lloyd Wanzer. Order from Lloyd Wanzer, 1208 Everett St. Caldwell, Idaho, 83605. \$4.20 including postage.

Lloyd Wanzer's Waltz Wonderland. Same price as above.

J.F. Mainer, Vol. 3, with Red Smiley and the Blue Grass Cut-ups, \$3.50 in U.S.A. \$4.00 outside U.S.A. Order this record from Uncle Jim O'Neal, Box A, Arcadia, California, 91006.

March 29-30, Balkan Dance Workshop with Yves Moreau at Folk Dance House, 108 West 16th. St. N.Y.C.

April 13, Sunday, is the annual Ralph Page Day at Folk Dance House, N.Y.C.

March 29, A Greek Workshop and Party at Browne & Nichols School Gym, Gerry's Landing, Cambridge, Mass. with Dave Henry. Evening party features the Helithonia Greek Orchestra. Further information from the Taylors, 62 Fottler Ave. Lexington, Mass. 02173.

THANKS: To Joseph Hritz, dance and festival programs.



PAINLESS FOLKLORE

TONGUE TWISTERS



A haddock, a haddock,
A black-spotted haddock.
A black spot on the black back
Of a black-spotted haddock.

What wriggling worms wear when winter wanes won't worry
wasps which writhe in whirling whitewash.

Tommy Trice traveled twice on 20 twisting trollies.

Three gray geese in green grass grazing; gay were the
gray geese and green was the grass.

Beth's best beau bet Bess' best beau Beth's blue blouse
belonged to Bess.

Remember me when at the tub,
Remember me while you rub;
If the suds be very hot
Lather away, forget me not.

He who has a church within his heart,
And takes it with him everywhere,
Is holier far than he whose church
Is but a one day house of prayer.

REMEMBER WHEN?

A sound spanking from your father sunk home and you behaved better for a few days?

The National Recovery Act (NRA) and Civilian Conservation Corps (CCC) were designed to put the country back on its feet?

Goldfish swallowing swept the college crowd?

Fibber Magee and Molly were high in the ratings?

"The Green Hornet" was a scary, radio mystery program to be listened to only in the dark?

The fireworks display on the Fourth was what your father put on in the backyard?

Rumble seats were in style in autos?

Beach wagons had genuine wooden bodies?

Lady slippers grew wild in profusion in the woods?

Corn silk was handy for the country boy who was just dying to take up smoking?

You could rent a cottage at the beach for a Summer for about what you pay for two weeks now?

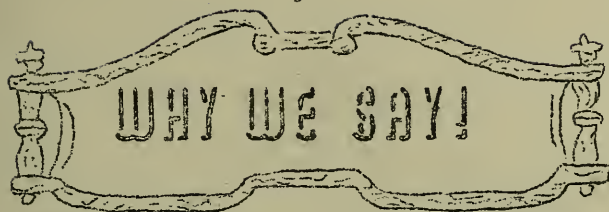
The junk man came around and paid you for hauling stuff away?

The four horsemen were not of the Apocalypse but the Notre Dame backfield - Elmer Layden, "Sleepy" Jim Crowley, Harry Stuhldreher and Don Miller?

Prohibition was law and rum-runners and gangsters warred with one another?

Pie-eating contests were held at the neighborhood movie houses on Saturday afternoons?

Remember when? It really wasn't so long ago!



BLUE MOONS

Blue moons are not impossible. Sulphur particles in the upper atmosphere from a forest fire in British Columbia caused the moon to take on a bluish color, as seen from Great Britain on the night of Sept. 26, 1950. The Krakatoa eruption of August 27, 1883, also caused the moon to appear to be blue.

DIXIE LAND

Our term Dixie Land for the South probably came from the 10-dollar bills issued by the French Citizen's Bank of New Orleans. Unlike many banks of those early days of our country this bank was financially sound, and its 10-dollar notes, which bore the French word "dix" on the back, were accepted at full value everywhere. The area where the notes were widely used came to be known as Dixie Land.

NO BOOTS

Posted rules of conduct on early Hudson River boats included this: "It is not permitted for any person to lie down in a berth with their boots or shoes on, under penalty of one dollar and a half, and a half a dollar for every half hour they may offend against this rule."

FIT AS A FIDDLE

Originally, this expression was "as fit as a fiddler", from the days when boxers were called fiddlers. They, of course had to be physically fit.

PAY THROUGH THE NOSE

This expression began in the Ninth Century when Ireland was being conquered by Norsemen and Danes. The Irish were compelled to pay tribute or suffer a slit nose.

GO THE WHOLE HOG

This expression is traceable to English money. A shilling is sometimes referred to as a hog. Thus, one willing to spend a whole shilling is willing to "go the whole hog".

SPILLING THE SALT

Superstitious folk regard spilling the salt as a sign of bad luck. The idea comes from the painting of the Last Supper, by Leonardo da Vinci, in which Judas is shown spilling the salt on the table.

GET IN DUTCH

When we "get in Dutch", we have a great deal of trouble. The expression began when Britain and Holland were battling for control of trade on the seas. The English tried to discredit everything Dutch by propaganda methods. Thus everything Dutch was considered bad.



THUMB RINGS

It was the custom at one time for widows to wear rings on the thumb as a mark of their widowhood.

Early superstition said that any woman with a V shaped hairline would lose her husband and soon re-marry. They called it a "widow's peak".

Superstitions

If your wedding day is windy, it is a sign of good luck.
If you catch a falling leaf, it means that you will have twelve months of continued happiness.

If you are married when the moon is waxing, your marriage will be a happy one.

To see a dragon in your dreams indicates you'll get a lot of money.

A large mouth on a new baby indicates a good singer.

If the sun sets behind a bank on Sunday night, it will rain ~~on Wednesday night.~~ But if the sun sets behind a bank on Thursday, it will rain the next day.

If small clouds increase, much rain.

If large clouds decrease, fair weather.

A mackerel sky

Is as much wet as 'tis for dry.

If woolen fleeces spread the heavenly way,

Be sure no rain disturbs the summer day.



Whatever happened to those soap pipes with which we used to blow soap bubbles when kids?

Whatever happened to - crazy quilts, fireless cookers, hatracks under theatre seats and the little coinbox candy receptacles on the back of each seat?

A wagon and its team of horses had precedence on an early-day English road, and all other traffic was expected to draw aside to let it pass. Wagon horses had bells attached to their collars, and the chimes of bells heard down a road served as a warning to other traffic.

Kitchen Hints



Bread pork chops with finely chopped peanuts for a unique flavor.

Add grated orange rind to sliced pork with a soupcon of sherry.

Add paprika to the mixture with which you coat fried chicken - for an appetizing brown color.

For tender, tastier fried chicken, soak the cup-up chicken in buttermilk for several hours before frying.

Use cooked chilled artichoke leaves with a tangy blue cheese dip as an unusual hors d'oeuvre.

Mash raisins with bananas and mix with whipped potatoes for a tasty side dish.

For a better taste, soak prunes in pineapple or other fruit juice, instead of plain water.

To prevent a tough skin from forming on puddings, cover with waxed paper while hot.

To keep baked potato skins soft, spread olive oil on them before baking.

To give vegetables an extra added flavor, add a dash of thyme in the cooking water.

A fine topping for pancakes, waffles or French toast - blend 1 part orange juice concentrate with 2 parts light corn syrup.

For an Oriental flavor, glaze roast duck with honey and soy sauce, then baste with wine vinegar.

A cranberry spread will give meatloaf an entirely different taste.

Next time you make a spaghetti sauce, add chopped giblets for a real treat.

Add a single grated raw potato with each pound of raw meat for juicy, luscious chopped meat.

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